went to America his address at Harvard touched on this very subject, and it may be interesting to know that what he preached in 1885 he had practised as far back as 1874.

" On the question of pronunciation, there is something to be said which I think in ordinary teaching is not sufficiently considered. Pronunciation should be simple and unaffected, but not always fashioned rigidly according to a dictionary standard. No less an authority than Cicero points out that pronunciation must vary widely according to the emotions to be expressed ; that it may be broken or cut -with a varying or direct sound, and that it serves for the actor the purpose of colour to the painter, from which to draw variations. Take the simplest illustration. The formal pronunciation of A-h is * Ah,' of O-h, ' Oh,' but you cannot stereotype the expression of emotion like this. These exclamations are words of one syllable, but the speaker who is sounding the gamut of human feeling will not be restricted in his pronunciation by dictionary rule. It is said of Edmund Kean that he never spoke such ejaculations, but always sighed or groaned them. Fancy an actor saying :

' My Desdemoaa ! Oh 1 oh ! oh I'

" Words are intended to express feelings and ideas, not to bind them in rigid fetters ; the accents of pleasure are different from the accents of pain, and if a feeling is more accurately expressed as in nature by a variation of sound not provided by the laws of pronunciation, then such imperfect laws must be disregarded and nature vindicated ! "

It was of the address in which, these words occur that a Boston hearer said that it was felt by every one present

that " the truth had been spoken by a man wlio had learned it through living and not through theory."

I leave his Hamlet for the present with, one further reflection. It was in *courtesy* and *humour* that it differed most widely from other Hamlets that I have seen and